OLD TSUMIYOKIAN SCRIPT MANUAL

Nov. 2024

INTRODUCTION AND CREATION GOALS

The documents of Old Tsumiyokian and the environment of its culture have greatly influenced the design decisions of this script. A main source of design ideas was how snow would affect the evolution of the writing system. Indeed, how would this system born in snow change and evolve with the introduction of scribe tools such as quill-pens and paper, and the introduction of the printing press. How can the aesthetics of this birth be reflected in modern descendants?

For these reasons, the process began by defining what 'strokes' are 'valid'. A stroke, in this case, is a simple line/technique (straight, loop, curve, etc.) could be used to construct more complex glyphs. In addition, what are the constraints that would restrict the script.

Working with the constraints provided and the medium of snow, the final decision for led to the following:

Constraints (Provided and Created)

- All glyphs must begin and end at the middle of the 'space'.
- All glyphs must connect at their beginning and middle.
- The writer must not fully lift their tool (no broken gaps), cases where the writer may lift slightly (i.e., less pressure applied) to leave thinner lines is valid.
- All glyphs must cover all phonemes.

Valid Strokes

The following are the valid strokes that comprise the glyphs in the script.

Straight Lines	Looped Lines	Angled Lines	Curved Lines

These are the strokes that make up each glyph.

The stokes above are very feasible to draw in snow and would emerge naturally.

> Author Idea:
>
> I think it would be interesting if Old Tsumiyokian writers packed the snow before writing to make scribing easier. Perhaps the word for pen/pencil could be some word analogous to 'stick', but the word for paper, or writing surface would be analogous to 'packing/packed/stepped on' or something along that semantic context.

Lack of Origin to Glyphs

This manual will admit openly that there is no 'origin' for these glyphs and do not have root in any ideographic or semantic context. However, there are patterns and similarities between glyphs along phonetic lines.

Origin may be added retroactively or have glyphs changed to reflect an ideographic history if necessary.

TSUMIYOKIAN GLYPH CHART

The following below are charts with all the vowel and consonant glyphs. Each glyph will have their romanization, phonemic representation, and any notes associated transcribed. In addition, the stroke order of each glyph is provided.

Note: Pure glyphs, glyphs, and other images used will be provided along with this manual in a separate folder.

VOWEL CHART

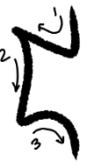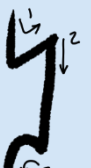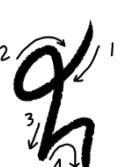| Glyph	Romanization	Phonemic Representation	Notes
	a	[a]	-
	e	[e]	- Very similar to /oe/ but a gap exists between loop (1) and loop (2).
	i	[i]	-
	o	[o]	-
	oe	[ø]	- Very similar to /e/ but there is no gap between loop (1) and loops (2).
	u	[u]	-

	ue	[y]	- Between stroke (1) and stroke (2), the writer gently reduces pressure of their tool creating a slight taper. No lift.

CONSONANT CHART

Glyph	Latinization	Phonemic Representation	Notes
	b	[b]	
	c	[ç]	
	cc	[cç]	
	ch	[ʃ]	
	d	[d]	
	dzh	[dʒ]	

	f	[f]	
	g	[g]	
	gg	[ɟɟ]	
	gh	[ɣ]	
	gj	[ɟ]	
	gn	[ɲ]	
	h	[h]	
	j	[j]	
	k	[k]	

	kj	[c]	
	l	[l]	
	lj	[ʎ]	
	m	[m]	- Very similar to /i/ but the stroke (1) and stroke (2) bends down slightly.
	n	[n]	- Very similar to /v/ but stroke two should be shallow and not go past the center line.
	p	[p]	
	r	[r]	
	s	[s]	
	t	[t]	

	tch	[tʃ]	
	v	[v]	- Very similar to /n/, but stroke (2) goes past the center line.
	x	[x]	
	y	[j]	
	z	[z]	
	zh	[ʒ]	- Stroke (2) may loop or be angled.

GENERAL WRITING RULES

This section contains instructions on how to use/write with the script. It will start with general guidelines about form and style. After it will branch in nivaline-writing and printed-writing.

Direction and New Lines

The direction of the script is from top-bottom. In the event of the writer needing to put a new line, the phrase may stop and begin again on the right, or it may be accompanied by a new line break indicating a new line between words (Fig. 1). In this fashion, the script is top-to-bottom, left-to-right.

Central Line

Every phrase/line written must stay on the center line. This is the point at which you begin writing. Glyphs may circle, jut, or cross around the center line, but **glyphs must always begin and end at the center line**. This is to ensure that the writing stays on one path.

Beginning/Terminating Flourishes

Although predominantly occurring in written-by-hand rather than printed, a flourish may begin or end a phrase. This shows a clear beginning and end to a phrase rather. (See Fig. 2 for an example of flourishes).

These have no inherent meaning by themselves. It is just a way to begin or end a piece of text.
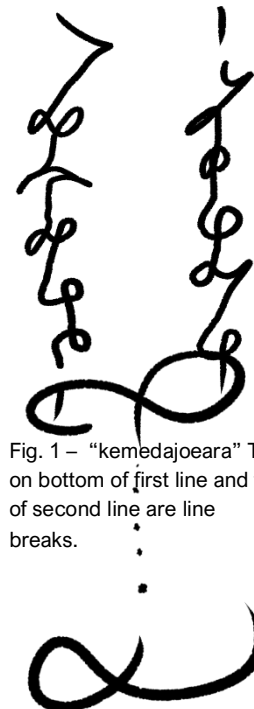
Fig. 1 – "kemedajoeara" Tics on bottom of first line and top of second line are line breaks.

Fig. 2 - Example of flourishing.

Author Idea:

Perhaps this system can be used as a type of signature or penmenship marking to show who wrote it.

NIVALINE WRITING

Nivaline comes from the word 'nivalis', Latin for 'snowy' and thus, nivaline writing refers to the type of writing produced in snow or packed ice. The word 'nivaline' was made explicitly for this manual.

Nivaline writing has the characteristic that a scribe must firstly prepare the surface to work on by compacting the snow. This gives a firm medium in which a tool can be dragged through. Characteristics of this kind of writing include:

- No pressure tapering or chisel shape to strokes as would be present in a nibbed pen.
- Pressure applied to the snow must be constant and neither too light nor too heavy. Otherwise, pen will not create strokes.
- Writing is only semi permanent. Unlike other 'mouldable' mediums such as clay or wax, snow can not be preserved above freezing temperatures.
- The only way to preserve writing is using the process of icing the snow by first writing a message and gently pouring water over it without damaging the message. The freezing temperatures will freeze the message. This only preserves the message if environmental temperature stays below freezing.

With these characteristics, the issues of semi-permanence are not a significant issue in the very northern cold temperatures. There, messages freeze quickly if made in fresh snow or course snow can be made into a slush, scribed, and frozen.

PRINTED WRITING

With the introduction of nibbed pens and printing, Old Tsumiyokian script came to adapt the characteristics of penmanship writing:

- Chiseled pen nib.
- Calligraphy flourishes.
- Tapered strokes.

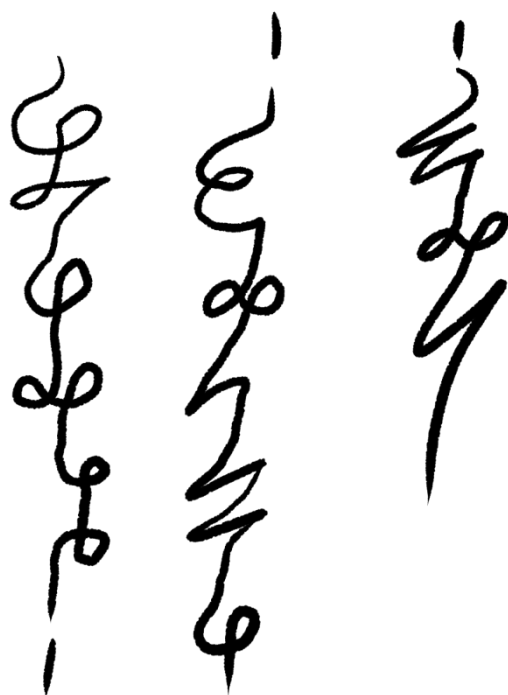This manual uses this style of printed writing as the standard.

WRITING EXAMPLES

Here are some examples of written words and phrases.

Example 1 – 'roesgnu'

Example 2 – 'ara edzhenueagjev'

Example 3 - 'malejuejuov bulzuvelugnuov'